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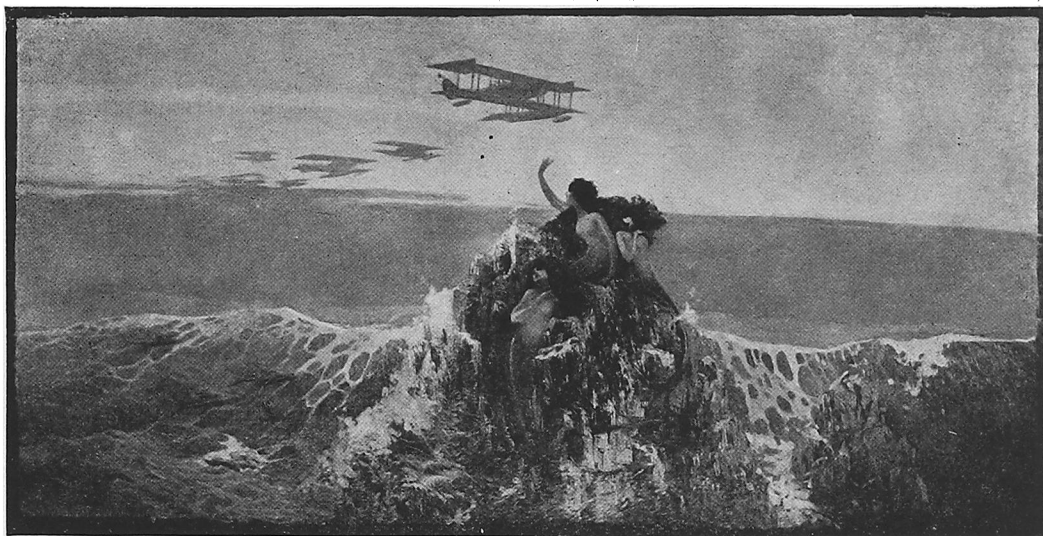
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GERTRUDE
By Christian Abrahamson

—Courtesy Carson, Pirie, Scott & Co.



MURAL DECORATION FOR LIEUT. HAMMOND'S CABIN OFFICE,
AVIATION BEACH, GREAT LAKES NAVAL TRAINING STATION
Painted by Frederic M. Grant

—Courtesy Carson, Pirie, Scott & Co.

Exhibition by Chicago Portrait Painters

By THE EDITOR

IF THERE is any field of art wherein the painter has an opportunity to leave a message to posterity that field is certainly portraiture. Commissions for such works are not given save by families capable of maintaining their traditions or in the case of public men whose portraits will be preserved for their historic value if for no other reason. This probably accounts for the fact that this branch of art always attracts the most gifted of painters.

A portrait show too has a double interest, not only the fascination of art but the human interest are here a potent attraction. It was with this idea in view and because of a desire to encourage the placing of commissions locally that the Galleries of Carson Pirie Scott & Co. staged an event unique in the annals of such establishments.

This show certainly raises the standard of the department above all suggestion of commercialism in art for here there was



PORTRAIT OF A LADY
By Oliver Dennett Grover

—Courtesy Carson, Pirie, Scott & Co.



MADAME ALLA RIPLEY
By Anna Lee Stacey

—Courtesy Carson, Pirie, Scott & Co.

nothing strictly offered for sale, nearly every work being the property of the sitter. Undertaking to secure commissions being such an arduous and tedious task any gallery that attempts it may be said to be doing some missionary work for the general good of art. So this show will pass into local art history as a genuine and generous endeavor on the part of the management to interest our public in our artists and their claims to favor.

The list of exhibitors was a very choice

one, embracing only the best among Chicago portrait painters, Pauline Palmer, Anna Lee Stacey, Oliver Dennett Grover, Frank A. Werner, Wellington J. Reynolds, E. Martin Hennings, Christian Abrahamson, Cecil Clark Davis, Arvid Nyholm, Paul Bartlett, Indiana Giberson and Will Hollingsworth were the painters invited, with Albin Polasek, Emil Zettler and Emory P. Seidel representing sculpture, and Mary G. Hess Buehr, miniatures. Thirteen canvases, 12 busts and a case of miniatures



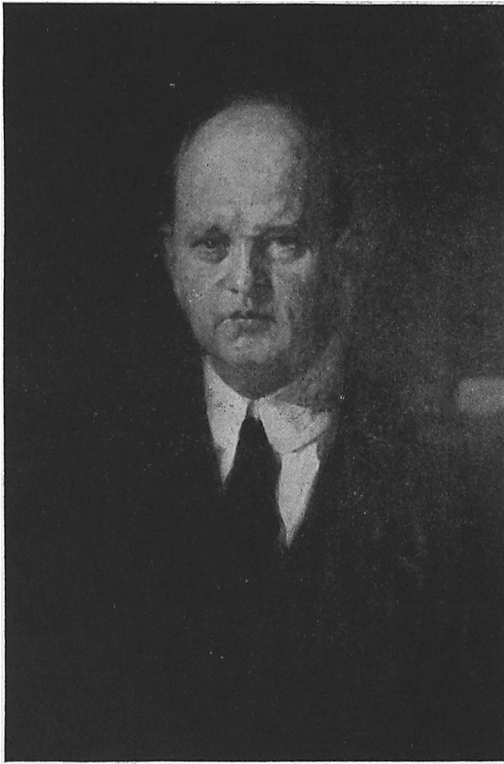
OLD FASHIONED GOWN
By Pauline Palmer

—Courtesy Carson, Pirie, Scott & Co.

comprised the exhibition which was remarkably well selected, assembled and hung, giving proper space and importance to each work. Many of the pictures indeed appeared to better advantage than when shown formerly at national exhibitions and other important functions, as arrangement had been made for the proper lighting of each.

Pauline Palmer's work, "The Old Gown," showed to splendid advantage, its picturesque beauty of quaint attire and fresh young loveliness being fully appreci-

ated by all who attended the show. Paul Bartlett's portrait of Miss Webber also took on new charms, for the ivory white touches seemed to come out in sharper contrast to the blacks here than when it was shown at the Art Institute. This is really a very fine combination of the decorative and the realistic for while it bears every evidence of being a true likeness of a real person, it is so charmingly and gracefully arranged as to be a stunning decoration, pleasing to all whether friends of or complete strangers to his sitter. The blue blacks of the velvet



CHIEF JUSTICE HARRY OLSEN

By Christian Abrahamsen

—Courtesy Carson, Pirie, Scott & Co.

gown and Japanese tapestry background with its touches of light embroidery, make a wonderful setting for the golden, rose and ivory beauty of the pretty blonde young woman. The graceful curve of the back of the white chair in which she is seated is also a pleasing note in the composition and the whole thing is replete with the elegance of true taste as the starting point of a good portrait.

Anna Lee Stacey's portrait of Madame Ripley is a master stroke, for she has preserved to perfection the agreeable, genial personality of her sitter, caught her characteristic expression in the pleasant curves of the lips, the tranquil brow, the kindly eye. It is indeed a splendid likeness and it has realized all the finest possibilities of the lady. Something about it recalls Nattier's paintings of the elegant French noble-

women of the days of Louis XV, but perhaps this is only accidental, as Madame's skin, eyes and coloring are similar to that of some of his great ladies. The manner of dressing the hair also heightens this suggestion, and the costume is stately yet smart with its picturesque transparent fur-trimmed sleeves revealing the white round arms. The arrangement of the work in low tones with the figure against a dark background is well considered tending to enhance the beauty of the sitter's fine, smooth skin. The handling is characteristic of Mrs. Stacey at her best, the technique adequate and fluent and the color scheme of a dignity suited to the subject.

Oliver Dennett Grover compasses a clever feat in presenting an animated lady whose sparkling smile retains something of the evanescent quality which makes these sunbeams from the soul so fascinating in real life. His portrait is higher keyed than most of those in this show and would be a fine bit of light, life and color in some rich toned interior.

Frank A. Werner contributes a very serious work of art in his portrait of Mr. Francis Russell, with a quaintly decorative touch of color in the green majolica Oriental duck on the table beside which the fine elderly gentleman is seated. One likes the duck, it somehow relieves the gravity of the scheme and suggests a gleam of humor and a love of object d'art on the part of the sitter.

Wellington J. Reynolds' portrait of Mrs. Maude Martin Evers is full of good color and ornate detail. The lady looks out on the world with a direct, frank, inquiring gaze that holds attention. This picture is more broadly handled than many of the others in the room and perhaps for that reason seems to stand out among them.

E. Martin Hennings does the dark tonal portrait to perfection with a quality about it that presages genius. The head of the distinguished sitter is beautifully painted,

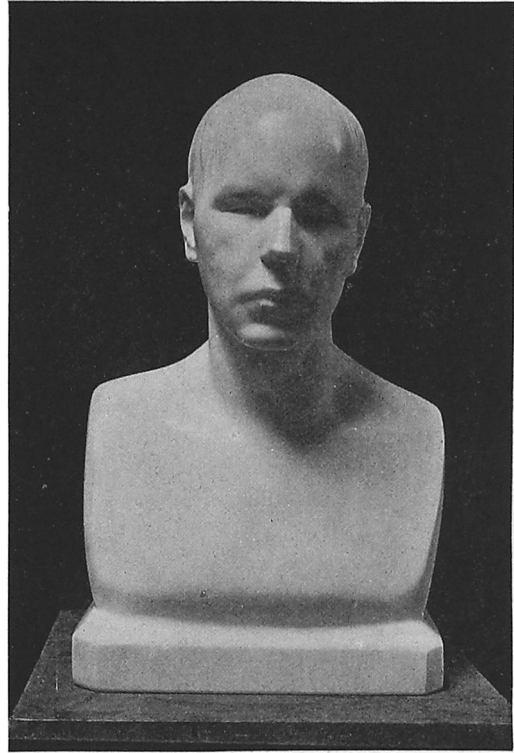
the artist having realized to the full all the subtleties of expression on the face of a man of many-sided mind, gentle yet strong, sympathetic and humorous, companionable but of great dignity.

Christian Abrahamson's contributions are both noteworthy, the portrait of Chief Justice Harry Olson being in the nature of a state document. It is very poetically handled with a grace and skill that are Abrahamson's own and the flesh tones are essentially veracious. His portrait of Gertrude, herewith reproduced, is absolutely speaking. We feel the words forming on her lip, see the light of conversational cross fire in her eye and sense the animation of her mind in every soft shadow and gentle light upon her young face. This is poetry in painting as but few can achieve it. The color is lovely, a coral chair back contributing a bright note to the scheme and there is also a fine luminosity about the work that fascinates, mystifies and forever invites one to seek for the spirit of it all.

Arvid Nyholm has a clever self-portrait done in warm neutral tones that is interesting and much praised by fellow painters who only realize to the full the difficulty of such a performance. Will Hollingsworth's portrait of the poet Will Comfort is an odd affair, a little suggestive of the poster, yet full of individuality and compelling attention.

Indiana Giberson, who is truly remarkable for the possession of style, that indefinable something which marks the great in art, is here represented with a child study that is worthy of her. The color is rich and beautiful, the pigment deep and fat and the treatment generally more serious than in most child studies. It is indeed a work recalling the masters with a something about it that makes one feel it will live. Miss Giberson is acknowledged as a colorist and the possessor of a strong artistic personality.

Cecil Clark Davis shows the two high



DR. W. L. BALLENGER

By Emil Zettler

—Courtesy Carson, Pirie, Scott & Co.

achievements of her brilliant career. The girl with the red bow tie has that essential picturesque quality which makes a work popular for all time, the pleasing ensemble that has made the Duchess of Devonshire and "The Girl With the Muff" famous and in demand always for reproduction. Her portrait of the artist Christian Abrahamson is much like the man and an appreciation of his picturesque and poetic beauty. It, too, has that well composed decorative character which make a picture welcome everywhere and always.

The miniatures of Mrs. Buehr are worthy of a chapter in themselves, for she excels in this delicate, intricate art of the minute. Many of her works are, however, small in actual dimensions only for the portrait of her mother and other of her miniatures are big achievements. She paints children and

old women delightfully with the loving touch that shows a sympathetic nature. Her case of these exquisite trinkets seems like a casket of jewels, as indeed they are, and destined for the most luxurious associations.

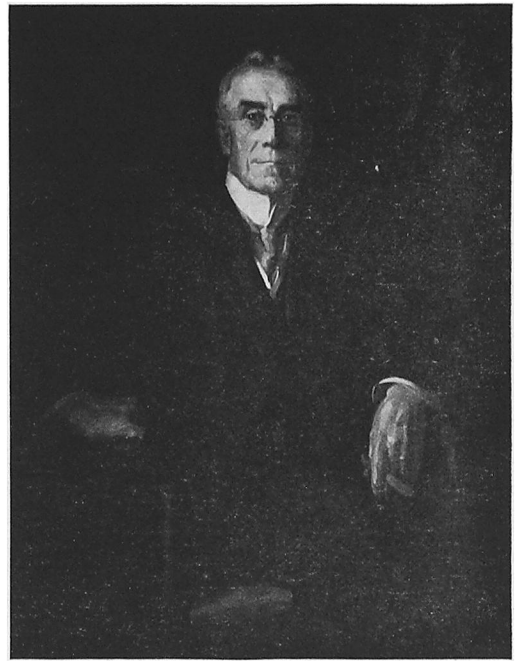
Albin Polasek varied his brilliant and masterly bronzes with a bas relief, or half-round portrait, in a niched panel, gilded and colored like some old altar piece. This portrait of Miss Tiffany was unique but beautiful, united to the plastic perfection of his modeling, the charm of rich tone and decoration.

Emil Zettler showed chaste marbles, rich wood carvings and a fine bust in terra cotta with colored glazes. His marbles have a fluent feeling and a soft waxy finish that is very delightful, his terra cotta is unusual and decorative but his work in wood is adorable. Here indeed he is master, as the little head of a child in this show serves to establish.

Speaking of child portraiture in sculpture, no one excels Emory P. Seidel, whose baby heads are as masterly as they are lovable. It takes time and study to grow to a full appreciation of his work so full is it of the soft subtleties of infancy, so perfect is the continuity of thought and of line as plane melts into plane in one complete harmony. At first he charms with the simplicity of his style and fidelity of his observation, but in the end if one considers his work seriously he amazes with the thoroughness and spirit of it.

An exhibition of this kind is quite an education in portraiture and should leave an impress on the public mind that will show results in the future.

Inasmuch as the artist is so closely associated with this firm we illustrate also in connection with this review Frederick M. Grant's unique and graceful mural executed as an over-mantel decoration for Lieut. Hammond's cabin office, Great Lakes Naval Training Station. Here is a pleasing conceit suited to the haunts of sea dogs,



DR. JUDSON TITTSWORTH

By E. Martin Hennings

—Courtesy Carson, Pirie, Scott & Co.

embodying in one canvas the oldest legends of the deep and the latest developments in naval air craft. In this connection the artist gives a whimsical and humorous reason for placing the mermaids in the foreground and the sea planes on the far horizon; style in mermaids never change, he says, the type having become standardized centuries since, whereas styles in sea planes change so rapidly that the newest type is obsolete in a few weeks.

This does well enough for a pleasantry, but as a matter of fact his artistic instincts have gone deep into the psychology of the race and with unerring taste placed romance before science, fancy before reality, which is ever the purpose of art. This picture with its deep sea blues is especially effective in its designed location over a mantelpiece of flat black tile in a room finished in white enamel and hung in scarlet, reproducing the de luxe cabin of a war ship or liner.